

In the ... NEW YORK THEATRES

BY EMORY & CALVERT



FLORENCE
MACKIE
"THE BEAUTY SHOW"
BRIGHTON
BEACH MUSIC
HALL



MARGARET
ST. CLAIR
"THE BEAUTY SHOW"
BRIGHTON
BEACH MUSIC
HALL



DEVY OF
BEAUTIES FROM
"THE PASSING SHOW OF 1916"
WINTER GARDEN

Free Singing Lessons and a Good Contract to Girls Who Look Pretty.

NEW YORK, July 8.—Broadway is tired of seeing the same old faces (and other things) in chorus year after year. So says Charles Dillingham. He has vowed to have a new girl in every show of his next winter. Not a veteran will do his tight if he can help it.

Every pretty girl who thinks she would like to go on the stage and sing and dance take notice!

Beginning Monday, Mr. Dillingham's general manager, R. H. Burnside, will be at the Globe theater to receive applicants between 5 and 10 o'clock every evening.

Courtesy treatment is promised. Perfectly businesslike proposition. You don't have to know how to do anything—you must be pretty, well formed, youthful (between 15 and 25) and vivacious. Your voice need be only fairly strong.

Every "rookie" passed will get at least \$25 a week and contract. She will receive free singing lessons from William E. MacQuinn and free dancing lessons from Charles Mast, of the Dillingham forces.

Later the recruits will be assigned either to the Hippodrome show in this city, the Hippodrome road show, the new Century theater show, "Chin-Chin," with Raymond Hitchcock, or to Joseph Santley, who will appear in new productions.

The movies gave Mr. Dillingham his big idea for freshening up his back-grounds. Many of the best movie stars of today came right out of civil life, as they say in the army. Blanche Sweet was a telephone operator, Alice Joyce a stenographer and any number of others now riding in their limousines were

school teachers, bookkeepers or just plain dancers until they were "discovered" and pulled before the calcium light for the public to admire.

"Passing Show of 1916."

Now that "The Passing Show of 1916" has joined Messrs. Ziegfeld and Cohan's entertainments, summer may be said to be in full swing along Broadway. The new production of the Winter garden is lavish, ornate, lively, witty, up to date and tuneful, together with all the other adjectives proper in describing what is to be aimed at in the circumstances.

"Would be invidious to say it is better or not so good as others of the sort. There is no much good in all of them that any one should be happy at any of them."

Perhaps the high note of the whole show is struck by George Baldwin, who as servant Elsworth sings and recites a song called "What the Matter With You" to even a preparedness scene, "On the Border."

In this scene a splendid illusion is produced. The Mexican of some nation or other are getting the better of our boys when suddenly out of the distance race thousands upon thousands of men, right and left and shouting, hissing, American war cries which alone should carry death at a thousand yards. Lincoln J. Carter is the inventor of the device used, which depends upon treadmills and far surpasses the old time mechanics of Ben Hur.

Old Time Made New.

Along in the middle of the show there was a rumus down in the orchestra seats and some sentiment developed to "but him out," the "thing" being a man, who said the show wasn't worth the money and he could do better himself. Finally the interrupter was allowed to go up and try. He played many roles, from automobile salesman and mechanic to travelogue lecturer and was finally found to be Ed Wynn, known to some. His filberts then jumped up and stood at attention when a customer was sighted was thoroughly enjoyed.

Florence Moore acted in a burlesque of "Wanna," and also took off a

couple of Shakespearean dramas with some success. Tamara Swiradsk, late of Petrograd, was a vision in an Olympian ballet, while a unique effect was produced by Miss Hattie Darling and a chorus of girls who danced and fiddled at the same time.

Bernard Granville danced to the tune of "Any Night on Broadway," assisted by half a dozen young bloods, each equipped with a handy portable lamp-post.

Real Beauty Chorus.

The chorus was up to the required standard of beauty and was only slightly embarrassed in revealing its charms by the costumes provided. There was some talk of bare legs, but from where I sat I could not be sure enough about this to say for certain. Everything was in good taste, however. The jokes were all of the front parlor and family circle variety.

I suppose for the sake of the record it should be mentioned that Harold Atteridge wrote the book and lyrics, Edmund Bonberg and Otto Motzan composed the music, while Allen K. Foster arranged the musical numbers. Just how much they did is hard to say.

Plans for New French Theater.

Lucien L. Bonheur, director general of the French Theater of America (Theatre Francaise d'Amerique) which will open a beautiful new playhouse to Fort-fifth street, the Comedie Francaise, next November, has left for Paris, where he will engage plays and players.

In the meantime a committee will select the furnishings of the theater, which is being built by the Messrs. Shubert, supported by a group of wealthy and public spirited men.

Just before leaving Mr. Bonheur said: "It is my ambition to establish not only a real French theater but a center of social and artistic culture which will attract artists and writers of the two countries and be an artistic home for all French artists and lecturers who come to this country."

"I am arranging musicales by Mme. Caire and conferences by lectures, fashioned after those of the Theatre Bodiniere, in Paris. Negotiations are

pending for several French artists and lecturers now in America, including Miss Frette Guilbert and Jules Boka.

"For the new playhouse, also, I shall retain Claude Benedict as scene director, Edgar Bertram and Misses Gracere, Garlick and Dicks, of the present company."

Brilliant Promise.

These arrangements of brilliant promise are in interesting contrast to the early struggles of the French theater in New York. The movement began in 1913 and throughout the season of 1915-16 the company played wherever an open date could be arranged for in unoccupied theaters. Then followed a brief season in the Century Loosum, atop the Century opera house and last winter the totally inadequate old Berkeley lyrium with its poor and small stage, was the abode of the organization. As audiences greeted the French actors and actresses' efforts in even those trying conditions and difficulties, the coming year should prove a golden one.

Though it would be a picturesque incident of theatrical life, it is not generally believed that the Comedie Francaise will come to New York next season, so many of its principals are fighting in the trenches. But it is possible that, with the war over, the company from the famous Paris theater will come here and appear in the house of the same name in New York, thus cementing the friendship of the two nations.

"The Beauty Show."

Raymond Hitchcock's musical comedy success, "The Beauty Show," which enjoyed a record run on Broadway two seasons ago, was selected by Frank Girard as the second of a series of musical comedy revivals he has made at the Brighton Beach Music hall this summer.

The management was fortunate in securing several members of the original company to play their particular roles in the revivals and also secured the original settings used by the Broadway company.

Although it was an impossibility to engage Flora Zabelle for the prima donna role, Mr. Girard selected a worthy substitute in clever Florence Mackie. Miss Mackie possesses a charming singing voice and is peculiarly adapted to the part.

Young Delle, Dave Mallen and other favorites who scored in "The Yankee Prince" had roles to their liking.

News Notes from Movie land

BY DAISY DEAN.

GRETCHEN HARTMAN, the plucky Adelaide Severn of "The Purple Lady," which is her first Metropolitan, was born in Chicago, where she went to school. When she was 15 she went on the stage and played Mary Jane in "Mary Jane's Pa," the play by Edith Ellis in which Henry E. Dixey was starred.

From then until she grew up, which was not long ago, Gretchen was bothered by the fiery society, and other people, who thought that a child, even as clever as she, should not be on the stage. But she remained in the play three years. Her first grown-up part was in "The Master of the House," with Florence Reed.

She appeared in musical comedies, among them "The Flirting Princess"



Gretchen Hartman.

and "Sweetheart" with Christie MacDonald. Then she mysteriously lost her voice and went into pictures, her first experience being with the Biograph, going to California, she revealed in the continuous life of the motion picture colony, riding anything from a blooded horse to a bucking broncho, swimming and playing tennis.

She played the insane wife of Rochester in the film production of "Jane Eyre," and appeared in "The Mystery of Orientalism" for "The Burning," "On the Heights," and other pictures.

MARIN SAIS IN SUFFRAGE SERIES

The coming Kalem series being made by Director James Horns has been titled "The Girl from France." This like the "Social Pirates," Horns' most recent release, is of the nature of a series, each episode being complete in itself. Marion Sais will play the featured part throughout this series, which is of an equal suffrage nature, and will attempt to prove that women can rise to opportunities which confront them, and prove themselves as capable as men. The question arises in the first episode, entitled "The Fighting Heiress," when a western girl takes up the challenge made against her sex. The result is that the girl will attempt to prove that her contention is right.

Baby Helen Marie Osborne, the four and a half year old Babylon star who will no doubt go through life as "Mary Sunshine" because of her wonderful success in "Little Mary Sunshine," is to have a new mamma. Baby Helen's own mother and father could not agree and took the matter to court. The result is that the Kalem company has contracted to buy a guardian for the child and the court is now looking for a mother for charming and clever "Mary Sunshine."

It has been figured out that losses to actresses in a series of dramatic plays, serials and rebroadcasts at \$12 a year for each man, woman and child in the United States

Howard Chandler Christy Says: "Beware, Boys, Of This Girl"



"You're A Dangerous Girl"

You're beautiful, yes, beautiful; you're wonderful, I know;
But you're the kind of girlie that makes 'em fall,
And when you get 'em where you want 'em you fool 'em all.
I'm on to you, but I'm fond of you,
'Cause you're the sweetest girl in the world.
Your lips have said: "Now don't be a stranger";
But they're both red; I know that means danger;
You're wonderful, just marvelous, but you're a dog-gone dangerous girl.

BWARE of this girl, says Howard Chandler Christy, the world-famed artist, who sketched her. If you aren't careful those fathomless laughing eyes will get you and that wonderful drooping shoulder will make you forget everything in the world except that you want the girl, that you must have her and that you are going to get her no matter what stands in the way.

This dainty type of femininity is just the variety, he says, that makes men go clean out of their naturally hard heads—the type eternal that aways all things in life. Furthermore, he says that if any youngster sees one of these rare ones on the horizon he'd better run or his bachelor days will soon be over, because, she's a dog-gone dangerous girl.

Christy is the third of the noted artists who have been swayed to express in picture their ideas of what they consider the most dangerous type of girl in all the wide world. He was swayed by that once-in-a-lifetime song, "You're A Dangerous Girl," which was made famous at the New York Winter Garden by Al Jolson, one of America's best-liked comedians.

First, Penrhyn Stanlans, hearing the song, made asketch for The Herald, and then Harrison Fisher made one of his marvelous pictures. Now we have Christy, and others to come.

The chorus of "You're A Dangerous Girl" appears in the insert in the cut above.

- The Man's Side of It -

By BEATRICE FAIRFAX.

RECENTLY great numbers of my girl correspondents have written me letters which could have been summed up in these statements:

"When John Doe finds at the end of three or four weeks that I'm not going to let him make love to me as a sort of return for his attentions, he loses all interest in me and drops me. Don't men like dignified, self-respecting girls any more? Is the only way a girl can have masculine friendship and a social good time the way of 'least resistance'?"

So numerous were these letters, so earnest their writers, that I began to wonder if there were something in the suggestion that men no longer value firmness of character and dignity in women, but prefer rather the light-facility and easy-going adaptability that permits of promiscuous love-making.

After all, it is not exactly a woman's point of view my girls want on this matter, but a man's! I have talked to numerous men, all of whom declared that, of course, men still respect dignity and modesty, and that my correspondents were mistaken in imagining anything else.

At last I have found a man who, with simple practicality, faces the thing squarely and distributes the blame fairly and squarely—just where it belongs.

Here is his viewpoint, and I ask my girls to think it over very carefully.

Men do like modesty and dignity—they still respect it—they still want it in their sisters and wives as they take it for granted in their mothers. But because of a certain toleration which the world has always had toward lax standards of dignity for men, they disapprove themselves by making a little light imitation love where they may.

What they want and even demand is a definite line of demarcation between the girl who is sweet and modest and the girl who is not.

The Blunder.

If the modest girl who wouldn't dream of letting men kiss and caress were honest and simple in her attitude from the very beginning, she would retard the liking and admiration of her men friends. Here lies her blunder.

She sees the gay and worldly girl being entertained lavishly and having a good time. She wants her good time, too, so she slavishly imitates the appearance and manner of the girl of whose conduct she is not going to be an imitator. She encourages her men friends up to a point; she coquettes and flirts and gives them every reason to suppose that she is rather the "good fellow" type.

Said the man whose opinion seems to

me to sum up the case: "No man likes to feel that he is being made a fool of. When a nice girl coquettes and flirts and leads him on and then suddenly quits" he feels a cold fury at her. He thinks, she couldn't play the game so well unless she had had a little experience."

He imagines she is letting some other fellow kiss her and make love to her, and that she is just leading him on in order to get a good time out of it, but that she doesn't like him well enough to let him hold her hand.

Girl Pals.

"Why, I have a lot of wonderful pals—girls I see a great deal of and take out and whose society I enjoy. I should never think of trying to kiss one of them. I'm not going to throw over a fine friendship with a worthless while girl and have her think me a cad to boot."

"All a girl has to do is to make her standards perfectly clear. If she dresses and acts like a girl in little fool and then hauls you up short with an 'I can't do that'."

OPHELIA



Briton Gets His Dram and "Chaser" Ready Mixed

London, Eng., July 8.—It has been decreed by the board of control that after July 1 no spirits, with the exception of those proved to have been bottled before June 5 of this year, are to be sold unless 25 degrees under proof. At \$1.25 per bottle, compared with the pre-war price of 87 cents, the whisky drinker will receive 54 cents worth of whisky for each 21 cents for about half a pint of water that he will be compelled to drink with it.

Despite the earlier efforts of the board of control to restrict the consumption of spirits, the consumption increased in a year 3,000,000 gallons. Apparently the whisky drinker finds that the more he whisks he has to drink to obtain the same results. And he does it in about half the time it used to take him when public houses were open all day and whisky was much cheaper.

American Drinks Catch The Public Of Stockholm

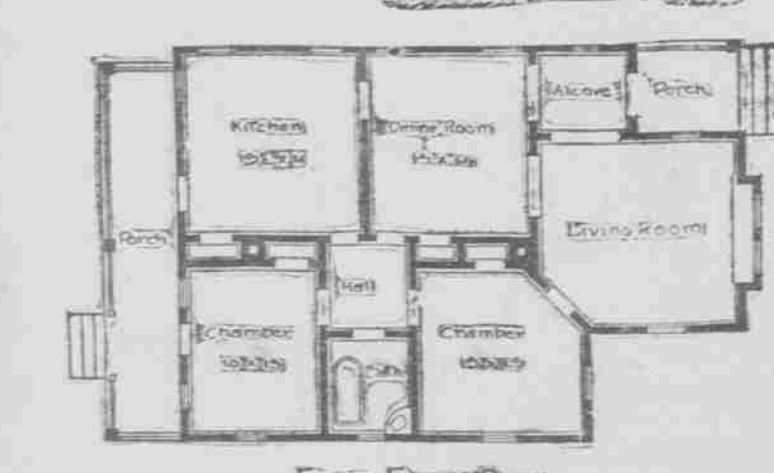
Stockholm, Sweden, July 8.—Now that the war has made of Stockholm probably the most cosmopolitan capital in all Europe the so-called "American drink" has taken its place among the institutions of the city.

The elaborate list of "American drinks" includes the usual assortment of cocktails, and many strange concoctions such as a "Prize of Water," a "Prize of Ice," a "Gibson Girl," a "Prairie Oyster," a "Coke Reviver," a "Hot Locomotive," and "American Green"—the latter being the only name known in Scandinavia for Bourbon, rye or blend.

There are "temperance drinks" as well with low caloric value and at one Swedish crown, or krona, which at the present rate of exchange equals 21 cents in American money.

Admiral von Tirpitz, of the German navy, has been offered the degree of doctor honoris causa by the Technical university of Charlottenburg.

HERE'S A PICTURESQUE BUNGALOW



THIS bungalow is of quaint, picturesque design. The sides are stucco or pebbled dash.

On the first floor is a vestibule or alcove, with a large living room on the left, dining room and kitchen on one side and two bed rooms and bath on opposite.

British Take Charge Of More Islands In Pacific

Melbourne, Australia, July 8.—(Press.)—Oceania and Washington Islands in the mid-Pacific have been attached by the British government to the Gilbert and Ellice groups for administrative purposes. During November last the native governments of the Gilberts and the Ellices, which had been British protectorates since 1912, were at their own request annexed to the British dominions under the title of the Gilbert and Ellice Islands colony. It therefore follows that Oceania, Fanning and Washington Islands will now be part of that colony.

Oceania Island is famous for its rich deposits of phosphate rock and Fanning Island is the site of a relay station of the Canadian-Australian-New Zealand cable.

William Chase Temple, who made millions of dollars out of the citrus industry in Florida, started his business career in Wilmington, Del.

Thendee-Noteler, president of the Fifth Avenue house in New York city, started as a messenger boy in that bank and gradually worked his way to the top.